



The Story in Educational Platforms Directed at Children

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Abstract:

The modern era has undergone tremendous transformations driven by rapid technological advancements that have touched upon various aspects of life. Among the most prominent of these has been the field of education, where learning has shifted from its traditional form, which is based on rote instruction, to the use of innovative methods reliant on interactive media. Among these methods emerged educational platforms, some of which adopted the interactive story as a pedagogical tool that combines the enjoyment of narratives with modern technology. This approach captivates children and motivates them towards both cognitive and skill-based learning. Nevertheless, the story has preserved its structure and educational as well as pedagogical functions. Moreover, in terms of design and effects, merely serves to stimulate learners of different ages and to encourage them to engage harmoniously and meaningfully with characters and events. However, relatively few Arab platforms adopt storytelling as a teaching and learning strategy, which prompts inquiry into the reasons behind this scarcity and compels researchers, teachers, specialists in education, media, and computing to collaborate in developing this field, given its importance for the advancement of education.

Keywords: Story and child, interactive story, educational platforms, educational content, feedback, critical and creative thinking.

L'Histoire dans les Plateformes Éducatives Destinées aux Enfants

Résumé:

L'ère moderne a subi d'énormes transformations entraînées par des progrès technologiques rapides qui ont touché divers aspects de la vie. Parmi les plus importants d'entre eux figure le domaine de l'éducation, où l'apprentissage est passé de sa forme traditionnelle, basée sur l'enseignement par cœur, à l'utilisation de méthodes innovantes reposant sur les médias interactifs. Parmi ces méthodes ont émergé des plateformes éducatives, dont certaines ont adopté l'histoire interactive comme un outil pédagogique qui combine le plaisir des récits avec la technologie moderne. Cette approche captive les enfants et les motive vers un apprentissage cognitif et basé sur les compétences. Néanmoins, l'histoire a conservé sa structure et ses fonctions éducatives et pédagogiques. De plus, en termes de conception et d'effets, sert simplement à stimuler les apprenants d'âges différents et à les encourager à s'engager harmonieusement et de manière significative avec les personnages et les événements. Cependant, relativement peu de plateformes arabes adoptent la narration comme stratégie d'enseignement et d'apprentissage, ce qui incite à s'interroger sur les raisons de cette rareté et oblige chercheurs, enseignants, spécialistes de l'éducation, des médias et de l'informatique à collaborer au développement de ce domaine, compte tenu de son importance pour l'avancement de l'éducation.

Mots clés: *Histoire et enfant, histoire interactive, plateformes éducatives, contenu éducatif, feedback, pensée critique et créative.*



Introduction:

To speak of the story directed at the child is to speak of a distinctive model of children's literature, wherein the story represents a literary form characterised by its capacity to perceive both reality and imagination in shaping characters, sequencing and narrating events, and constructing plots and their resolutions. In other words, it serves as a conduit for social, psychological, economic, and cultural influences. Within the scope of this article, the dimensions of the interactive story are discussed as a novel aspect that has accompanied technological development, and its particular contribution to the educational story is explored. Thus, attention will be given to describing the use of stories in educational platforms, and an attempt will be made to address the following central question: "How is the story employed in educational platforms aimed at children?" Naturally, this main issue will be accompanied by several subsidiary questions, the most significant of which are as follows:

- What is the nature, and what are the characteristics of the interactive educational story?
- Does the story, when directed at the child, lose its educational, instructional, and artistic merits when integrated into a digital format?
- Can the interactive story surpass the classical story model?

The methodological framework of this article is founded upon the description and analysis of selected Arab platforms that utilise the story to address the problem and aim for outcomes that will pave the way for more in-depth studies.

1. The Story and the Child:

The story is a distinctive literary form and one of the most potent natural means of attracting human attention and sharpening the focus on its events and meanings. It often embodies spontaneous conflict between good and evil, with characters meeting temporally and spatially in ways that evoke strong emotional responses from the audience. This effect is even more pronounced when the story is directed at the child, an individual characterised by vivid imagination, a passion for novelty, and a desire to engage in discovering new experiences and different knowledge. Numerous studies have emphasised the importance of the story and its various roles in child upbringing and the development of personality and language.¹ Among these are cognitive studies that highlight the necessity of relying on stories as educational and supportive scaffolds for the cognitive, linguistic, and emotional growth of children, particularly during the early stages of development. These stages depend heavily on sensory and symbolic exploration. Moreover, stories enable the child to link abstract concepts with tangible experiences and aid in constructing an interactive, active understanding of the surrounding world. This perspective aligns with Vygotsky's view that cognitive growth and a child's learning ability can be directed and coordinated through social interactions. The story is an exemplary model encapsulating social, cultural, and ethical interactions and aspirations propagated and pursued by the social system, transmitted from generation to generation.

¹ See Samir Abdul Wahhab Ahmed, *Children's Stories and Their Practical Applications* (Amman: Al-Maysarah Publishing, 2009), 113.



It is clear that the roles of the story are manifold and that its impact on the child is profound; it extends beyond being an educational tool to embody a purposeful pedagogical vision.

2. Educational Roles of the Story:

The importance of the story in education can be summarised from several integrated perspectives, not to mention its central status as a comprehensive pedagogical tool that appeals simultaneously to the intellect, emotions, and imagination:

1. Cognitive Aspect:

The educational story constitutes an important framework for information that facilitates the comprehension and assimilation of knowledge. This is because information becomes linked to contexts, events, and characters, which aids in recognising causal relationships. Additionally, the story contributes to developing critical thinking in children and reinforcing their knowledge by enabling them to construct new perceptions on the basis of their own concepts, support their decision-making, and employ logical methods in addressing various topics.

2. Linguistic Aspect:

Numerous studies have demonstrated the effects of stories on children's linguistic development. Among these is the research of Zahra Hamid (1990),¹ Nasr Maati Muhammad Ibrahim (1998),² and Manu

¹ Zahra Hamid, *Developmental Psychology: Childhood and Adolescence* (Cairo: Alam Al-Kutub, 1990).

² Nasr Maati Muhammad Ibrahim, "The Effect of Using Some Linguistic Methods in Storytelling on the Ability to Retell and Comprehend in

Moussounet (2017).¹ All agreed that habituating children to listen to stories and interacting with their events contributes to preparing them for learning to read. Prior to reading, this practice enhances phonological awareness by recognising sounds, acquiring vocabulary, and differentiating between them. Furthermore, it is considered one of the strategies that enables children to acquire the following four language skills: reading, writing, written expression, and oral expression.

2.1. The Use of the Story in Teaching Reading and Writing

Language fundamentally consists of sounds through which expression is conveyed, a definition that has become self-evident. The linguistic structure is essentially a system of sounds. Although communication does not occur through isolated sounds or words alone, phonological awareness represents the perception of language. Every speaker or learner of a language must possess the ability to distinguish between the sounds of that language. Consequently, teaching strategies, especially those directed at children in the early stages of education, employ activities that focus on familiarising children with word segments by presenting parts of words within read sentences alongside their meanings. This process helps in distinguishing between similar and differing sounds upon hearing them.

The use of the story is, however, grounded in intentional educational strategies regarding the selection of stories as

Kindergarten Stage," *Journal of the Faculty of Education in Damietta*, no. 29, part 1 (1998).

¹ See Samir Abdul Wahhab Ahmed, *Children's Stories and Their Practical Applications*, 69.



pedagogical and educational support, their presentation and narration, and their utilisation for reinforcing and consolidating information. The choice of story is not random; it depends on the intended learning objectives, the age group of the children, the appropriate context for presentation, and the narrator, who plays a crucial role in attracting children's attention, assisting them in discovering meanings, employing acquired vocabulary, and learning new words. Encouraging children to become accustomed to listening to stories can stimulate their curiosity and foster a desire to read. Development of a child's reading skills through habitual engagement with reading materials is a significant factor in enhancing the child's written literacy awareness, enabling recognition of different letter shapes and fonts, understanding writing direction, and distinguishing and constructing words within sentences.

1.2. The Story and the Development of Expressive Language in the Child:

The acquisition of linguistic skills is interrelated, such that the mastery of reading and writing skills leads to the development of a child's expressive ability. The ability to read entails an awareness of meanings and an understanding of content, which motivates the child to participate spontaneously and interact with events through the stimulation of imagination and critical thinking. The child may not always accept the narrative passively but expresses opinions freely and advocates for the story's ideas with equal spontaneity. This dynamic is fostered through dialogue within the classroom or educational environment. Notably, oral expression is difficult to measure or assess

alongside written expression, which depends on learners' command of writing skills, including the organisation of ideas; their sequencing; coherence; the harmonisation of presentation; and control of spelling, grammar, and morphology, all of which clarify the purpose of the written composition.

The story is an effective tool for training learners to construct a model and organisational rules for modes of expression, being a logical narration of the sequence and succession of events leading to the development of the plot and its complexities, as well as the construction of resolutions that are often equitable and consistent with the trajectory of the story's events. Habitual engagement with such a model fosters in the learner a logical awareness of narration and composition and strengthens it.¹

2. The interactive story:

The world has witnessed remarkable advancements across all fields of life, with phenomena once regarded as science fiction becoming reality. It is therefore unsurprising that the field of education has experienced significant development not only in terms of teaching methods and the preparation of educational programmes but also in terms of educational tools. Concepts such as distance learning, self-directed learning, educational platforms, and digital support have emerged. Among the educational tools that have retained their fundamental role while adapting to technological progress is the story, which has become more dynamic and interactive. This has led to the concept of the

¹ See Souad Abdul Karim Al-Waeli, *Methods of Teaching Literature, Rhetoric, and Expression Between Theory and Practice* (Amman: Dar Al-Shorouk Publishing, 2004).



interactive story, which Huda Sharif defines as "a story that relies on the positive participation of the child in its events, allowing them the freedom to choose the story's path through selecting one route out of several, with indirect guidance towards the correct path, in order to develop mental abilities, foster positive behaviours, and build useful educational knowledge and attitudes".¹

It is also defined as "a human-authored work compatible with the digital medium used whether handheld computers, tablets, or smart communication devices exploiting all the capabilities of the medium to enrich the literary work. The auditory, musical, kinetic, and other media elements provided by the platform form an integral and inseparable part of the literary work, adapting to the nature and characteristics of the various psychological, intellectual, and behavioural developmental stages of children".²

Moreover, the presentation of content through digital stories is considered one of the modern educational methods and a twenty-first-century tool that has demonstrated its effectiveness in the educational process. Its elements increase excitement and enjoyment, making skill acquisition more effective by blending multimedia use with educational content to enhance learner interaction and improve

¹ Houda Sharif Farid Zaki Abdel Salam, *Designing Interactive Children's Stories to Achieve Educational Goals Using Compact Discs*, Master's Thesis, Helwan University, Faculty of Applied Arts, Department of Advertising, 2008, 118.

² Wafaa bint Abdullah bin Mohsen Al-Munajjumi, "Content Analysis of Children's Story Applications Provided via Electronic Stores for Smartphones, Tablets, and Handheld Computers," *Arab Childhood Journal*, no. 68 (2016): 63.

understanding and comprehension.¹ Mahdi et al. (2016) described the digital story as an integrated, organised procedure that utilises digital stories in educational settings by combining images, texts, sounds, sound effects, movements, and caricatures to narrate entertainingly and educationally.² Therefore, the digital story is a composite that merges the story's scenario with digital multimedia elements (text, images, animations, video) produced via computer authoring programs.³

The interactive story is an advanced form of storytelling that combines elements of traditional stories with the use of multimedia. It allows the child to participate in choosing the story's path and to interact with its content, aiming to enhance cognitive abilities and develop social communication.⁴ It also encourages thinking and exploration.

¹ Israa Mohammed Mohiuddin Mansour, "Educational and Artistic Standards for Designing and Producing Interactive Electronic Stories for English Language for Primary School Students," *Journal of Educational and Social Studies*, Faculty of Education, Helwan University, June 2025, 65.

² Salma Eid Abdullah Al-Harbi, "Effectiveness of Digital Stories in Developing Critical Listening Skills in the English Language Curriculum for Secondary School Female Students in Riyadh," *International Specialised Educational Journal*, 5(8), 276–308.

³ Alaa Mousa Abdul Hamid 'Allan, "The Effectiveness of Using the Digital Story in Developing Oral Reading Skills in Arabic for Second Grade Students and Their Motivation towards It," Master's Thesis, Middle East University, 2019.

⁴ See Muhammad Aya Muhammad Ahmad, "A Proposed Programme Based on Interactive Digital Stories for Developing Some Mathematical Skills in Kindergarten Children," *Childhood Journal*, 44, 2023; and Salwa Saud Mughran Al-Anzi, "Employing Shared Reading Supported by Interactive Digital Story Technology in Treating Oral Reading Difficulties among First Intermediate Grade Female Students in Madinah," *Adult Education Journal*, Assiut University, 2(1), 2020.



2.1. Types of interactive Stories:

Interactive stories are classified according to the paths of interaction within them, which fall into two types:

1. **Single-Linear Path Story:** This narrative type follows a single, sequential line without branches that affect the story's course. The reader's interaction with the story is limited, and the narration proceeds from beginning to end fixedly.
2. **Branched path story:** This type enables the reader to explore multiple paths within the same story, providing a deeper understanding and broader interpretation of events. The narration is not confined to a single direction; rather, the reader can interact with and explore the story from different angles, which is achievable only through an interactive platform.

Moreover, interactive stories can be classified on the basis of the number of users or their endings.

2.2. Features of the interactive story:

The interactive story possesses numerous characteristics that distinguish it from the traditional story. The most prominent of these features are as follows:

- **Flexibility:** Flexibility refers to the user's ability to select the path they find suitable for the story, facilitated by the digital production of the story in separate units. It also allows users to rely on audience comments and interact by responding and participating through comments.
- **Multiple Participation:** Some types of interactive stories permit the involvement of more than one user,

even in stories designed for a single user. This enables interaction with intelligent virtual characters, digital entities powered by artificial intelligence that respond naturally and dynamically according to the user's choices.

- **Ease of Story Development and Updating:** Interactive stories with open endings, where users enjoy considerable freedom, are more effortless to develop and update. Conversely, stories with rigid structures, where character behaviours and events are predefined, are challenging to develop further since any modification requires precise readjustment of the plot to maintain coherence.
- **Rich Multimedia Content:** Interactive stories rely on various media that make readers more attracted to engaging with such stories. These media include written texts, audio, images, and video clips.

Furthermore, Al-Aryanan's 2015 study indicated that a set of standards should be observed when designing digital interactive stories: production quality, content, size, purpose, artistic construction, presentation, and usability.¹

2.3. Importance of the Digital Interactive Story:

The significance of the interactive story lies in its reliance on various forms of interaction and its accommodation of individual differences among children, allowing each child to learn or complete the story according to their own abilities. It also presents a depiction of the reality in which the story's events occur and assists the child in acquiring

¹ Hadeel Mohammed Al-Aryanan, "The Effectiveness of Using the Electronic Story in Developing Some Language Skills in Kindergarten Children," Master's Thesis, Faculty of Education, Umm Al-Qura University, 2015.



valuable cognitive skills and important behaviours. Additionally, the interactive story aligns with educational theories that emphasise interaction and participation in the learning process, providing sensory experiences, fostering self-directed learning, and benefiting from experiences and feedback.¹

3. Study and Analysis of a Model

In this section, of the article, a model is selected to study the employment of stories on educational platforms. Among the leading Arab educational platforms in this field is the "3asafeer" platform.

3.1. Introduction to the "3asafeer" Educational Platform:

The "3asafeer" platform is an innovative educational platform aimed at children starting from the age of three years and extending to other age groups up to eighteen years. It seeks to improve language skills (reading, writing, listening, and speaking) and empowers children through interactive stories, educational games, engaging videos, experiments, and interactive worksheets. The platform is built upon progressively structured content appropriate for each age group.

The platform enables interested parties to subscribe by visiting its official website.² Alternatively, by using its

¹ Saeed Abdel-Moez Ali Mousa, "The Effectiveness of Electronic Interactive Stories in Developing Curiosity and Social Skills among Kindergarten Children," *Childhood and Education Journal*, no. 21, 117–208.

² Hanada Taha Tamir is a Lebanese researcher and university professor whose research focuses on the teaching and learning of the Arabic language, oral reading fluency, Arabic children's literature, teacher preparation, and

application available on Google Play or the App Store. Interaction with the platform's content follows the selection of a suitable participation plan, which includes individual participation or contact with the platform as a school partner. The latter requires the completion of a trial request form for school subscriptions.

The platform offers some stories and activities for free, but to access more varied content and a complete educational experience, subscription to paid plans is necessary.

3.2. Stories on the "3asafeer" Platform:

1. Nature of the Stories on the Platform:

The platform's homepage states that the stories selected for the platform were chosen on the basis of two principles: gradual difficulty levels and the Arab 21 classification, a digital guide for books classified according to Hanada Taha's criteria, and Arab 21, adopted by 145 publishers as a reference for librarians and Arabic language teachers. These criteria consider the Arabic reading level of children and young learners to encourage them to read. The guide includes approximately 9,000 classified books, 1,800 authors, and 1,400 illustrators from 20 countries worldwide. The Arab Thought Foundation website highlights the project's importance and objectives as follows:

curriculum studies. She designed the first system for levelling Arabic texts and has published numerous research papers, books, and Arabic language learning resources.



"The project's vision is to prepare an Arab individual capable of thinking and communicating in Arabic for learning, work, and living according to all aspects of life, maintaining their identity. It aims primarily to contribute to modernising Arabic language teaching and learning methods. The project targets pupils at all educational stages and partly targets Arabic and foreign publishers producing Arabic language books, authors and illustrators of Arabic children's literature, educational and cultural institutions and associations encouraging reading, teachers, and librarians. "¹

Among the standards adopted for story classification are the literary quality of the story, the symbolic nature of its content, eloquence, and vocabulary choice. The stories on the platform are categorised into five levels corresponding to the reader's age and educational stage (ranging from 3--18 years). These levels are summarised in the following table:

Level	Letter	Descriptor	Grades/Classes
Beginner	A	Lower Beginner	1
	B	Lower Beginner	1
	C	Mid-Beginner	1
	D	Mid-Beginner	2/1
	E	Upper Beginner	1-2
	F	Upper Beginner	1-2
Intermediate	G	Lower Intermediate	2
	H	Lower Intermediate	2-3

¹ <https://arabthought.org/ar/arabi21/index>

	I	Mid-Intermediate	2-3
	J	Mid-Intermediate	3
	K	Upper Intermediate	3-4
Advanced	L	Lower Advanced	4
	M	Mid-Advanced	4-5
	N	Upper Advanced	4-6
Proficient	S	Lower Proficient	6-8
	(Ayn)	Mid-Proficient	6-8
	F	Upper Proficient	7-8
Superior	Ş	Superior	End of Middle School
Distinguished	Q	Distinguished	High-school Stage

The table above shows that each level corresponds to specific educational and pedagogical objectives that consider the child's age, cognitive, and intellectual stages. Each stage features stories that differ in their educational and pedagogical content, tailored to the levels of the children and learners, thus providing added value at every stage.



2. **Descriptive Analytical Study of Story Models on the Platform:**

For this study, two models were selected from twelve stories prepared for children aged 6--10 years. The twelve stories include the following:

- The Life Story of Waraqa
- Where Am I?
- The Big Dinosaur Book
- The Missing Letters
- Help the Sad Elephant
- Adventures in the Great Desert
- Najeeb and the Amazing Tools World
- The Fire and the White Vase
- The Richest of Babylon
- Humans Are Wonderful
- At the Circus
- Stop, Tarek

The two selected stories for detailed study are "The Missing Letters" and "At the Circus."

3.3 Story "The Missing Letters":

1. **Story Content:**

The story narrates the experience of a child named Omar, who experienced sadness and anger after failing a spelling test despite his good study and preparation. He even wished for all the letters to disappear, which actually happened the next day. This confusion and fear made him realise the great importance of letters in his life.

2. **Educational and Pedagogical Values**

This story is an effective model for delivering educational messages about the importance of language and reading. When children hear or read a story, they understand that letters have significant importance and impact on daily life, which motivates them to love learning and appreciate language.

3. **Language and Style:**

The story's language is simple and suitable for the age group, using short, clear sentences and familiar vocabulary with the gradual introduction of new words. The story contains several exercises that serve to improve and develop the language level. Through these exercises, children learn to distinguish between letters within words, which enhances writing accuracy and spelling skills. It also develops their text comprehension skills while helping them build a solid linguistic foundation, especially for children beginning to learn reading and writing.

4. **Interaction:**

Interaction in this story is not limited to simply reading or listening; it occurs through the child's sensory, cognitive, and emotional engagement. From the moment the child sees the title, they feel a connection with Omar's desire for the letters to vanish. The experience Omar undergoes at the end of the story creates a shock for the child, making them realise the importance of letters and encouraging them to teach them.



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قواعد اللغة - الجملة الفعلية

الاسم: _____

_____ ①

_____ ②

غسل	عمر	الصباح	وجهه	في	1
بيده	وجد	الإفلاء	عمر	ورقة	2
في	فطورة	المطبخ	تناول	عمر	3

[Image 1: Example of language exercises in the story "The Missing Letters"]

Interactive exercises add an auditory dimension where the child engages with sound, image, and choice to complete the exercises.



[Image: Example 2 of language exercises in the story "The Missing Letters"]

The story focuses mainly on one main character, Omar, along with a few minor characters such as his mother. However, the child reading the story primarily identifies with Omar because they see themselves in him, especially when feeling bored or frustrated with studying. This connection allows the child to imagine sharing Omar's dreams and wishes, creating a deeper engagement with the story and its emotions.



[Image 4: Scene showing the character Omar from the story "The Missing Letters"]

- **Interaction with Images:**
The story employs drawings and images with relatively simple and calm colours. These images complement the meaning of the text, such as the scene where Omar is playing video games, but are surprised by the disappearance of letters, which even prevents him from playing.



- **Interaction with Sounds:**

The vocal narration is distinguished by a calm tone and moderate speed, without any sound effects, enabling the child to focus, comprehend, and grasp the intellectual message.

3.4. Story "At the Circus":

1. **Story Content:**

The story narrates a visit by a group of children with their father to the circus, where they enjoy their time and performance, creating an atmosphere of fun and amazement. It introduces them to a new experience in discovering a different world full of wonders.

2. **Educational and Pedagogical Values**

This story nurtures children's imagination and expands their insight through the adventure that the protagonist experiences in the circus. It introduces children to various educational concepts, such as the importance of order, respect for others, and collective enjoyment. The story achieves a balance between fun and learning, imparting new concepts indirectly.

3. **Language and Style:**

The language of the story uses understandable and straightforward vocabulary with an organised, sequential narration of events suitable for the age group. Although some words may be new to children, they allow interaction with performances such as the clown, the acrobat, and the tent. The story is rich in exercises that support linguistic and stylistic development, such as contextual vocabulary discrimination and understanding meanings related

to the story, enriching the child's vocabulary in intended areas such as "hunting" in the story. The authors and program designers encourage learners to reconstruct texts logically and appropriately, which contributes to developing their linguistic abilities and expressive ideas.

4. Interaction:

From the beginning of the story, the child interacts by seeing the circus, which excites the child, as the circus represents an imaginary place full of surprises. The activities create an atmosphere of visual and mental excitement, making the child feel as if they are truly present.

Interactive exercises:

The story contains several interactive exercises that encourage the child to choose and participate, not just passively receiving the information. This promotes independence in thinking and decision-making. Some exercises include audio cues that give the child a sense of real participation and strengthen their engagement.





[Images 5 and 6: Examples of language exercises in the story "At the Circus"]

- Interaction with characters:
- The child easily interacts with the main characters, seeing them as a reflection of their own experiences. This emotional closeness to the story enhances the child's engagement with the narrative and fosters a love of reading.
- Interaction with Images:
- Images in stories play a crucial role in capturing the child's attention. The story uses colourful and lively drawings that portray the circus atmosphere and strongly attract attention, such as illustrated scenes of the clown's performances.



[Image 7: Illustration showing vibrant colours and lively drawings of a clown scene in the circus]

Interaction with Sounds:

The vocal narration is characterised by a very calm tone, without any sound effects, which allows the child to focus entirely on the images.

Conclusion:

At the end of this article, which presented an analysis of some stories on one of the leading educational platforms in e-learning, we discussed the educational and pedagogical objectives of these stories and their classification and usage. We obtained a set of results summarised as follows:

- The study showed the effectiveness of this type of story in achieving integrated educational goals, especially related to developing the four language



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skills (listening, speaking, reading, and writing), as all the stories lead to the same objectives.

- Analysis of the story samples revealed that the interaction enabled by these media, whether auditory, visual, or dialogic, significantly contributes to motivating the child and enabling them to assimilate information in enjoyable and effective ways.
- The results demonstrated that these stories consider children's developmental characteristics, providing content that is consistent with their cognitive and emotional abilities.
- An important finding from this modest analysis is that there was no change to the story's structure or goals, but the added sound and production effects enhanced their impact and effectiveness.

The story is a complete educational strategy applicable to teaching children language skills, mainly when supported by advanced technology in production and design, making it more lively, motivating, and influential in acquisition with ease and flexibility. Thus, interactive stories are not merely entertainment tools but also modern educational means that integrate fun and benefit. This necessitates educators and policy-makers in education to reconsider traditional teaching strategies and incorporate this type of digital content into official educational programs.

Despite the importance of digital platforms such as "3asafeers" in offering content, their managers should regularly update and allow specialists and those interested in education and digital fields to develop and improve digital educational platforms. More emphasis should be placed on reading stories themselves rather than on adding

sound effects and visual effects, which might detract from the story's artistic and literary nature, making it akin to cartoons or films.

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